# ART NEWS AND REVIEWS---DRAWINGS OF NOTABLE ARTISTS EXHIBITED Orpen, John, Degas, Fantin-Latour, Forain, Beardsley, and the translation has been accomplished into English with great smooth-Muirhead Bone and Other Present Day

Celebrities Show Their Art.

By HENRY M'BRIDE,

THOSE who already have the cult for drawings will scarcely need to be warned that there is matter for their consideration in the Scott & Fowles Galleries, for the published list of the artists' already will have told them that. Orpen, John, Degas, Fantin-Latour, Forain, Beardsley and Muirhead Bone are names that are known wherever English and French are spoken, and although artists are sometimes off form, each of these men may be said to be exhibiting in the Scott & Fowles rooms the quality for which he became famous.

Forain's drawing is a biting, sarcastic quotation from the long history compiled of French mocurs, showing a dubious but intensely living pair in a bedroom. Forain's drawings usually are accompanied with the legend, and when it is suppressed, as in this instance, the spectator is oppressed with a quite Freudian grief. Synge, the Irish writer, said that he caught the tone of his plays from listening at the keyholes of the

he caught the tone of his plays from listening at the keyholes of the servant quarters, and evidently Forain, too, "listened in" upon a good many wires, and to such effect that now every one is villainously eager to share the guilty secret. Forain drawings require the legend.

Where Aubrey Beardsley listened has never been definitely stated by his biograpaers, but obviously he lost precious little time harking to the angels. Aubrey was probably as naughty a little boy as ever grew to fame in English art circles. He even made fun of Felix Mendelssohn, and the drawing is here in the exhibition to shock the straitlaced still. I wonder what Felix himself would have thought of this work! Probably he would not have been too outraged. Doubtless he would have said "You have put in too many little curls, Aubrey, but you did my neck scarf admirably, and upon the whole. Aubrey, I think you have done very well." The writer confesses to the limit of a couple of casual visits to the Metropolitan Museum and one, recently, te a private gallery as his experience in looking at pictures. He has never before been moved by pictures excepting by some reproductions of Italian primitives and some seller what feels which has never before been moved by pictures excepting by some reproductions of Italian primitives and some seller what well into the Belmaison Galleries things began to happen. The pictures began an inner revolution. It is almost hopeless to attempt to transcribe or objectify my experience, but it was rather as follows:

"The seen in gallery windows painting of young women, flooded with rich color and light, but when I looked at Mille, Laurencin's Jeune Fille Au Balcon' I realized presently that with a sew aboutely masterly lines and some delicate color, the painter had set down in a most striking and inescapable manner all that 'Jeune Fille' means to the world. By the same absolute genius of means the portrait of Muse and pictures.

The least the mit of a couple of the mit of the mit of the manner revolution. It is almost

than Mr. Arnold Bennett, who is also present. By Rodin there is a drawing called "Muse and Poet." Both are sculpturesquely nude. The Muse seems more personally interested than usual, and the Poet, as though the steady himself upon a collegier. than Mr. Arnold Bennett, who is also

seems more personally interested than usual, and the Poet, as thought to assume that the full days to shady himself upon a cellapsing world, classys her firmly by the foot. By Euro-Jones there is a set of four drawings for "The Seasons" and one, in color, of "Cheffeella". Claderella, according to him, is well fed and will be phrase that at gives a fart the beauties that Mr. related that the beauties that Mr. related that the beauties that Mr. related that the were not painted in the will grounds and lives in a house with quantities of stuming bits chims on the politic of the contributions of Augustats John, MacEvoy, Dulac, Kay Nelison and Carriere are as distinguished as they should be. A name that is not lend himself upon a delightful as any in the rooms. The medium here has the sort of sparkle that is associated with its use by such men as Fortuny—but the two landscapes in the sociated with its use by such men as Fortuny—but the two landscapes in likely that more, in the water colors of the candidate of the collection is a brilliant one. It is not likely that more, in the water colors of the Canadian Rockies

From the point of view of these with or thinners week of the art year, when the point of view of these with the men of the point of view of these with the men of the point of view of these with the men of the point of view of the art year, when the first shock of the art year, when the point of view of the art year, when the first shock of the properties of arts and the confection is a brilliant cone. It is not likely that more, in the water colors of the Canadian Rockies

From the point of view of these who water for developments this is the whinners week of the art year, when the first point of the control of the point of view of these who water the point of view of these who water for the point of view of these who water the point of view of these who water the point of view of the art year, when the point of view of these who water the point of view of these who water the point of view of these who w

aroused the interest of the late Staats Forbes, the well known collector, who expressed himself in the highest possible terms regarding the artist's powers and evident possibilities, and ultimately nearly twenty of his pictures found a home in the collection. For the ten years following, nofwithstanding the universal panegyrics which the foremost English critics had bestowed upon his work, the artist remained quiescent, painting but little, and—with the exception of "one-man shows"—refusing to send his productions to any exhibition whatever. The events of this decade of time will some day make interesting reading, for if cover a soul endured travail in art, Charles John Collings did so during the Rocky Mountains of Canada in May, 1910.

Species and formidable voice which the obscure and formidable voice which reveals to man and to woman the branch own and impels them to make a decisive choice so that they map repetuate and perfect their man, and impels them to make a decisive choice so that they map repetuate and perfect their map, and impels them to make a decisive choice so that they map repetuate and perfect their map, and impels them to make a decisive choice so that they map repetuate and perfect their map, and impels them to make a decisive choice so that they map repetuate and perfect their map, and impels them to make a decisive choice so that they map repetuate and perfect their map, and impels them to make a decisive choice so that they map repetuate and perfect their map, and impels them to make a decisive choice so that they map appear the to make a decisive choice so that they map appear the to make a decisive choice so that they map appear them to make a decisive choice so that they map appear the to map and impels them to make a decisive choice so that they map appear the to pearly of the pictures which are they map perfect help appear them to make a decisive choice so that they map perfect help appear them to make a decisive choice so that they map perfect help appear them to make a decisive cho

Amateur's Response To Abstract Art

The following letter, addressed to Mr. Bouche of the Belmaison Galleries at Wanamaker's, is a striking instance of an amateur of confessed limited experience, who arrives swiftly at opinions now shared by those who have looked most deeply into the question of modern art. The pictures he speaks of are by the most modern of the French group and are assually found difficult. Mr. Ficke's quick appreciation of Juan Gris and Metzinger is especially noteworthy. He says:

and Metzinger is especially noteworthy. He says:

"I am wondering whether it would interest you to know how one layman arrived at the conviction that the painters exhibiting in your showing (and evidently the painters not exhibiting but symbolized by these) are saying important things in important ways—some of them profound things in heroically simple ways.

have felt.
"The fascination of Helene Perdriat's
"La Belle et La Bete," which seems to
wish to dominate one's attention the
whole of the time in the gallery, I canwhole of the time in the gallery, I can-not explain. It is a lodestone. It's soft, rich colors and supple lines must be mas-terly. Then, too, after feeling the mys-tery suggested by the lady's eyes, I real ized that they were not painted in the style of a miniature—twinkling with lights.

From the point of view of those who watch for developments this is the thinnest week of the art year, since most of the galleries have are since in request for gifts. There is but one new candidate for discussion—tharles John Collings, an Englishman—whose water colors of the Canadian Rockies are shown in the Fearon Galleries.

Mr. Collings is a native of Devonshire, and first exhibited at the Royal Academy in 1887. Later, feeling out of sympathy with academic principles, he ceased to be represented at Burlington House and affiliated himself with the International Society of Sculptors, Painters and Engravers.

"It was the Metzinger Paysage' which is fortunate, for the volume will straight unfathomable lake.

"It was the Metzinger Paysage' which plan, has just appeared from the preess to be a splicitures in the foreground a large poplar, an ascending road and several houses, which affected me as no picture. It was fortunate, for the volume will straight for a minute I was compelled to stay with it. Its color range was not large—but it was marical. Its drawing and method of painting had a simplicity that very quickly called forth admiration. Presently it seemed to victory of art." Its golor range was not large—but it was marical. Its drawing and a lecturer upon economic and its reduction and a lecturer upon economic and the lamited himself with the International Society of Art." might be called history of Art." might be called history of Art." might be called history that seemed to fow together—to fuse into one great reality that seemed to full all space. Then, slowly but surely, the seemed to flow together—to fuse into one great reality that seemed to full all space. And, stranger than all, this etate seemed to be actually and large poplar. The substitution of the contrary, to be poet-thistorian, and indication the provided from the great straight. The substitution of the contrary is a physical provided from the great straight. The substitution of the contrary is a physical provided from the great straight. The s Sculptors, Painters and Engravers.

"It was in 1990," Mr. Fearon writes, "that Collings's productions first aroused the interest of the late Staats Forbes, the well known collector, who expressed himself in the highest pos-

the presence part of this period, which of the affective continue of the Plant, the sufficience and the processing of th



a three-quarter length "Portrait of Miss Paine," which is recorded in Graves and Croun's work on Reynolds, volume II., page 713, and was sold in 1856 by Colnaghi of London to Sedelmeyer of Parls, who sold the portrait to the present owner. In addition to the above menioned pictures there will also be sold important examples of Corot, Courbet and Degas.

The combined property will be on exhibition at the American Art Galleries beginning January 12, and continuing until the date of sale. A catalogue raissone is in preparation and will be profusely illustrated by fine halftone reproductions.

### Benjamin West's Art in America

Benjamin West, obscure ploneer in American art, though he later became painter to the King of England, at last has come into his own in his native

land.

For the first time in the century and more since he was laid to rest in St. Paul's Cathedral, London, alongside Barry, Reynolds and Van Dyck, a comprehensive public exhibit of West's work is being held in Philadelphia near the place of his birth by the Philadelphia Art Alliance.

place of his birth by the Art Alliance.

The exhibit comprises twenty-eight selections, paintings and drawings, and, according to Albert Rosenthal, secretary of the committee in charge, presents a full view of West's power and versatillar of the committee in charge, presents a full view of West's power and versatillar of the committee in the charge.



of the committee in charge, presents a full view of Weat's power and versactility.

"From painting portraits in Philadel-delphia for a mere subsistence to become the painter to the King of England, standing with Reynolds and Lawrence in his profession, one off it is second president, succeeding Reynolds, seems a bit of remance rather than a statement of fact," Mr. Rosenthal said.

"But such are the facts."

West was born in the Quaker community of Springfeld, now Swarthmore, Pa., October 10, 1733.

He becan his career any of his sister's baby, inspired when he saw the infant smile in its sleep. At 13 he set up in Philadelphia as a portrait painter, moving on two years later to New York, and again two years later to that, where he worked for three years.

Next he invaded London with a series of historic and religious paintings, appearing as one of the leaders of the relationship of the series of historic and religious paintings, appearing as one of the leaders of the relationship of the series of the relationshi artists from the exhibition which closed on Sunday, December 18. These will be added to the collection already made, of which the groups of Winslow Homers and Sargents form the nucleus. Eleven other water colors were sold during the exhibition. The list of those purchased by the museum follows here:

"Mango Trees" These will partitional and Great Northern Railway have rejected the company's proposals for wage reductions. Conferences with representatives of other employees are scheduled for early next year.

The well known poem, "In Flanders Fields," by the late Lieut-Col. John MacCrae, of the Canadian Expeditionary Force, has just been issued as an attractive little book, with illuminations by Ernest Clegg, late of the Bedfordshire Regiment, by the Rudge Press of Mount Vernon. The Illuminations are planned upon the form of those in the old missals and provide a tasteful setting for the touching words of the poem. The little book, which is excellently printed, also has a preface by Bishop Manning briefly recounting the story of Lieut. MacCrae's life.

One of the notable pieces of sculpture in the winter exhibition of the National in the winter exhibition of the National Academy of Design, just closed, is the model by Robert I. Aitken, N. A., of the George Rogers Clark Memorial, an equestrian statue with accompanying figures, which won for the distinguished sculptor the Elizabeth Watrous Medal.

What is not generally known by the public is that Aitken originally designed that medal. The Academicians were so greatly pleased about this that, after Aitken has been awarded the medal in the regular way, they decided to have another party to do him further honor. Edwin H. Blashfield, president of the Academy; Francis C. Jones, its treasurer, and others foregathered and made a special presentation with compilmentary remarks not only about the work winning the prize, but also upon the medal which rewarded it.

### Novel Features for 'l'Heure Joyeuse' Party The "l'Heure Joyeuse" Christr

arty in the Plaza to-morrow afternoon from 3 until 6 o'clock ie to mark a number of anniversaries in the history of the ook committee on Children's Libraries,

Le Lyceum to Dedicate Jeanne d'Arc Statue

President Harding has accepted an in-vitation to attend the dedication ceremonies of the monument of Jeanne d'Arc in Washington, D. C., on Friday afternoon, January 6. Col. C. O. Sherrill will have charge of the unveiling of the statue, which is in Meridian Hill Park and the gift of Le Lyceum Societe des Femmes de France a New York. A copy of THE NEW YORK HERALD of December 11, together with the rec-ords and documents of the society, was buried under the cornerstone in a box. The statue of the French heroine has

been built to the glory of womanhead and dedicated by the women of France in New York to the women in America and presented to the city of Washington. The gift is intended to symbolize the bond between the women of the two great Republics. Special trains will run from here to Washington for the

run from here to Washington for the ceremonies.

Mrs. Carlo Polifeme is president of the society, and among the distinguished names on the Comite d'Honneur et de Patronage are those of Marshal Foch, Bishop William T. Manning, Mme. Juliette Adam, Mme. Alice Lardin de Musset, Mme. Yvonne Sarcey Brisson, the Rev. J. F. Stillemans, Mrs. Schuyler Van Rensselaer, Prof. Charles A. Downer, Prof. Auguste George, Vra Arthur Curtiss James, Mrs. George Davis, Mr. Marcel Knecht, Mr. Emile Utard, the Rev. Dr. Henry van Dvke, Mr. John Jay Chapman, Mrs. John Francis Yawger, Mr. C. M. Stevens, Mrs. Cornelius Zabriskie, Mrs. Belie de Rivera and Mr. Robert Underwood Johnson.

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Americans and Water Color Lithographs on View.

Collection of Paintings by of new lithographs printed in color, with water color by Arthur B. Davies. The water colors strike an unusually

technical point of view has just opened | late "war bread" and the flowers are at E. Weyhe's Galleries. It is a show of new lithographs printed in color, mater colors and lithographs touched responded are Moreau le Jeune, J. B. resented are Moreau le Jeune, J. B. Mallet, Augustin, Charlier, Baudoin, Bertin, Norblin de la Gourdaine, Greuze Houel, Lepicie, Natoire, Oudry, Oillvier, Prud'hon, Poussin, Pillement, Saint-Aubin, Servoise, Sergent-Merceau and J. Vernet.